

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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SATURDAY, DECEMBER 19, 1874.

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5d. Stamped.

**CRYSTAL PALACE.—SATURDAY CONCERTS.**—The Last before the Christmas Holidays. This Day (SATURDAY), December 19. The Oratorio of "HAGAR" by the Rev. Sir FREDERICK A. G. OUSELEY, Bart., Professor of Music in the University of Oxford, will be produced for the first time at these Concerts. Vocalists—Madame Otto-Alvesleben, Miss Edith Wynne, Miss Emily Spiller, Madame Patey; Mr Cummings, Mr Patey. The Crystal Palace Choir, Organ—Dr Slainer. Conductor—Mr MANNS. Numbered stalls, Half-a-Crown.

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**D R HANS VON BÜLOW** will give his LAST PIANOFORTE RECITAL this Season, in ST JAMES'S HALL, on WEDNESDAY Afternoon next, December 23, to commence at Three precisely, when he will be assisted by M. Sainton (violin) and M. Lasserre (viocello). Vocalists—Miss Julie Wigand, Accompanist—Mr Walter Boche. Solo stalls, 7s. 6d.; balcony, 3s.; admission, One Shilling. Tickets may be obtained of Messrs Stanley Lucas, Weber & Co., 54, New Bond Street; Mitchell, 33, Old Bond Street; Keith, Prowse & Co., 49, Cheapside; Hayns, Royal Exchange Buildings; Mr George Dolby, 62, New Bond Street; at Austin's Office, St James's Hall, Piccadilly; and of Chappell & Co., 50, New Bond Street.

**A CTING-MANAGER, DISENGAGED**, for Opera, Drama, &c. Address, A.M., care of DUNCAN DAVISON & CO., 244, Regent-Street, W.

## MISS ROSE HERSEE.

MISS ROSE HERSEE will Return from her Provincial Tour on the 26th inst. All letters to be addressed to her at Lee Place, Lewisham, S.E.

**SIGNOR AGNESI** will be at liberty to accept ENGAGEMENTS for Oratorios, Concerts, &c., after the 26th of December. Address, Signor Agnesi, 56, Loudoun Road, St. John's Wood, N.W.

**M R EDWARD LLOYD** begs to announce that his Agreement with Mr George Dolby will expire on 26th December next. All letters respecting ENGAGEMENTS for Concerts, Oratorios, &c., after that date, must be addressed, Edward Lloyd, Claremont Lodge, Effra Road, Brixton, S.W.

**M ILLIE ALBRECHT**, Pianist (of the Promenade Concerts, Royal Italian Opera House), can now accept ENGAGEMENTS for Concerts, Soirees, &c. Communications may be addressed to the care of Messrs DUNCAN DAVISON & CO., Foreign Music Warehouse, 244, Regent Street; or to Miss LILLIE ALBRECHT, at her new residence, 35, Oakley Square, N.W.

## REMOVAL.

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**MONDAY, 21ST—BALLAD NIGHT.** Miss Edith Wynne, Madame Patey; Mr Vernon Rigby, and Mr Whitney. Solo Cornet—Mr Levy. Royal Albert Hall Choral Society. Part Song Choir. Conductor—Mr BARNEY.

**TUESDAY, 22ND—ENGLISH NIGHT.** Miss Katharine Poyntz and Mr Winn. Glee Party—Messrs R. Barnby, Montem Smith, Carter, Hilton, and Winn. At the Piano—Mr W. H. Thomas. Conductor—Mr J. F. BARNETT.

**WEDNESDAY, 23RD—CLASSICAL NIGHT.** Madlle Johanna Levier, Miss Antoinette Sterling, and Mr W. H. Cummings. Solo Violin—Madame Norman-Neruda. Conductor—Mr BARNEY.

**THURSDAY, 24TH (CHRISTMAS EVE)—MESSIAH.** Madame Lemmens-Sherrington, Miss Anna Williams, Madame Patey; Mr Vernon Rigby, and Signor Agnesi. Solo Trumpet—Mr T. Harper. The Royal Albert Hall Choral Society. Organist—Dr Stainer. Conductor—Mr BARNEY.

**SATURDAY, 26TH (BOXING DAY AND BANK HOLIDAY)—GRAND NATIONAL CONCERTS.** Morning and Evening. Madame Lemmens-Sherrington, Madlle Johanna Levier, and Miss Antoinette Sterling; Mr Sims Reeves, Mr Edward Lloyd, and Signor Agnesi. Glee Party—Messrs R. Barnby, Montem Smith, G. T. Carter, Hilton, and Winn. Solo Cornet—Mr Levy. Solo Ophicleide—Mr Thomas. Conductor—Mr BARNEY.

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Madame Campobello-Sinico will give a selection from BALFE's new grand Opera, "IL TALISMANO," in English, at her Concerts; and she refers with pleasure to the engagement of Madame Stella Bonheur, one of the principal stars of the great Continental theatres. The names of the other Artists are too well known to require any additional comments, and will enable her to accept Engagements for the "STABAT MATER" and Oratorios.

All communications to be addressed to Mr George Dolby, 52, New Bond Street, W.

**MADAME CAMPOBELLO-SINICO** will sing "Edith's Prayer" and "Radiant Splendours," from Balfe's "Il Talismano," and in the Duet, "Keep the Ring," with Signor URIO.

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## PART II.

**SIGNOR CAMPOBELLO** will sing "Honour and Arms," and "The Old Bell," (Barri) on Madame CAMPOBELLO-SINICO'S Tour in January and February.

**SIGNOR TITO MATTEI** will play on Messrs. Erard's Grand Pianoforte.

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**SIGNOR TITO MATTEI** will play his celebrated Valse de Concert, "Braggiotti," at all the Concerts on Madame CAMPOBELLO-SINICO'S Concert Tour.

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## ROYAL ALBERT HALL CONCERTS.

*(From the "Daily Telegraph," December 11.)*

The directors of these concerts are steadily working out their vast scheme, and, we should say, have acquired data enough to warrant conclusions which may serve for admirable guidance in the future. As men of common sense and observation, they could not fail to see at the outset that an enterprise begun, and carried on, under conditions so exceptional, would require time in order to drive its roots into sufficiently nourishing soil, and that no immediate return for their labour and risk was probable. We may be sure that the idea of treating this as a question to be solved never entered their minds. The real matter at issue was whether an enterprise having such aims and proportions could ever obtain adequate support from the music-loving people of London under the conditions imposed by its location at the Albert Hall. To some this issue presented itself in no doubtful shape; and by them the promoters of the scheme were looked upon as bold rather than prudent. But, if what we hear be true, the logic of events is likely to be once more on the side of daring; the latest results showing that the enterprise is not only feasible, but promises to support itself at an earlier period than the most sanguine had a right to expect. The share of the "popular" entertainments in bringing about this state of things must not be overlooked; nor need there be hesitation in acknowledging that schemes of the kind depend largely upon the support of the masses whose musical tastes are not of the highest order. So long as "popular" concerts offer nothing debasing, but rather that which is good in its way, so long they have an unassailable *raison d'être*, because affording an innocent amusement, which has, also, the positive advantages of humanizing and refining influences. On two occasions recently what was called a "Scottish Festival Concert" took place in the Albert Hall, each attended by many thousand persons. It would require some boldness to assert that those vast crowds were not the better for hearing the national music of Scotland sung by eminent artists. Such an entertainment, in point of fact, represents a stage in the education of the people up to higher things, and it is doubly beneficial when it helps to provide the means for carrying on more advanced operations. We see that the directors announce an "Irish Night" for to-morrow, and promise a Welsh programme on Monday. By all means let them fulfil their intention, and may success reward it. Whether the teaching of experience will lead to modifications in the classical department of the enterprise time must show; but, as far as our observation goes, we are disposed to question the advantage of devoting three nights in each week to orchestral music. Performances of such music by English composers must, under present circumstances, entail a certain loss; and it is very doubtful if the admirers of modern German works are numerous enough to make their weekly presentation possible without grave sacrifices. These matters, however, may safely be left to the directors, who, from the fullest information, will doubtless arrive at the wisest conclusions.

A series of nightly concerts soon accumulates heavy arrears for those who have to record its doings, and, in the present instance, we can only deal with the more prominent features of the last few entertainments. Upon the "popular" nights we have already touched; but a word is due to the ability with which two important branches of people's music—the glee and part-song—have been represented; in the one case by Messrs R. Barnby, Montem Smith, Carter, Hilton, and Winn; in the other by the Part-song Choir, associated with the Albert Hall Choral Society. The glees—always rendered with ability—have much interested amateurs who love that distinctly English form of art, while the execution of the part-songs has demonstrated, not only the skill of the vocalists, but also the rare ability of Mr Barnby as a trainer. As regards the "English" nights, it cannot be said that the directors have failed to redeem their promises. We have recently heard, as examples of native talent in overture writing, the *Naiades* of W. S. Bennett, Mr G. A. Macfarren's *Festival* and *Chevy Chase*, Mr Gadsby's *Andromeda* and *Witches' Frolic*, Mr J. F. Barnett's *Ouverture Symphonique*, and Mr Henry Leslie's *Templar*. A portion of Mr Sullivan's Symphony in E minor, Mr Barnett's Pianoforte Concerto (admirably played by his sister, Miss Emma Barnett), and other things of consequence have also been produced, each, let us hope, doing somewhat to

remove prejudice against our English composers. The strictly classical concerts have excited even greater interest than those just noticed, and the name of the works performed is legion. *Ex uno discere omnes*. Instead of glancing slightly over many, let us take, as a representative entertainment, that given on Wednesday night week. The programme opened with the overture to *Die Zauberflöte*, admirably played, and as welcome as though it had never been heard before; after which came Schubert's unfinished Symphony in B minor—a work we know not how to characterize in terms sufficiently expressive of its masterfulness and beauty. On this point, however, we need not perplex ourselves. Every amateur knows the Viennese composer's noble fragment, and feels its charm, however unable he may be to define it in words. The excellent artists engaged in the "wind" department of the orchestra—Messrs Maycock, Dubrueg, Svendsen, and Wotton—had a rare opportunity of distinguishing themselves throughout both movements, and used it to supreme advantage, while the audience, entering thoroughly into the spirit of the work, gave marked indications of the pleasure it afforded. Beethoven's concerto in C for piano, violin, and violoncello, was the novelty of the evening, the soloists being Miss May, M. Sainton, and Signor Piatti. We are not disposed to protest against the comparative neglect of this work by concert-givers. Effective enough for the executants, it falls much below the level of the composer, and, though written as late as 1804, is a mediocre specimen of his first manner. Interesting, however, it must always be, especially when played as on Wednesday week. Miss May, a pupil, we believe, of Herr Brahms, acquitted herself very well indeed. Her touch is crisp and bright, her style pleasantly free from any trace of exaggeration, and her execution shows great fluency and neatness. We hope to hear more of this young artist. How such veterans as M. Sainton and Signor Piatti acquitted themselves there is no need to tell. Each of these masters may be safely taken upon trust. Signor Piatti also played two movements from a sonata by Marcello, and had to repeat the second. The overture to *Ruy Blas* ended a concert to which the singing of Madame Lemmens, Miss José Sherrington, and Mr Cummings lent no inconsiderable attraction.

The concerts of modern orchestral music given under the name of "Wagner," and conducted by Mr Dannreuther, have kept up their interest like the rest. Works, not only by the great apostle of the Zukunft and his associate Liszt, but also by their predecessors, Gluck and Spontini, and their contemporaries, Berlioz, Gade, Henselt, Raff, etc., have done much to convey a true idea of the tendencies of modern art. Lastly, oratorio has been presented by *Elijah*, *Israel in Egypt*, the *Lobgesang*, Rossini's *Stabat Mater*, and other standard works, the list being continued by the Matthew Passion of Bach, in which Mdlle Levier, Miss Sterling, Mr Cummings, and Mr Whitney took part. Bach's great work is now too familiar for discussion; but due note should be taken of a performance in many respects very excellent. We refer especially to the singing of Mdlle Levier, whose thoroughly artistic taste, associated with rare vocal skill, commends her more and more to public favour. The chorales were sung to perfection by the unaccompanied choir, and mention should be made of Mr Pollitzer's excellent violin obbligato in "Have mercy upon me." Mr Barnby conducted with his customary intelligence and good effect.

THADDEUS EGG.

The last "English Night" was represented, in a very fitting manner, by an act devoted to Balfe's *Bohemian Girl*. In the space thus given all the leading gems of the opera were capable of being placed, and, as they were sung by artists of eminence, the public present, if not over enthusiastic, appeared to find genuine pleasure in what they heard. That "The heart bowed down," "I dreamt that I dwelt in marble halls," "When other lips," and "The fair land of Poland," have not lost their vitality, notwithstanding the lapse of years and the multitudinous inroad of other songs of an analogous kind, was proved by the friendly way in which they were received. These pretty melodies, indeed, with an exception or two, never had more agreeable exponents. Had poor Balfe been in the flesh he could have desired no better exponent than Madame Lemmens-Sherrington in the music of Arline; and he no doubt would have thought well of Mr Whitney's singing as the Count. How pleasantly these excellent artists acquitted themselves in the well-worn, but not worn out, ditties

allotted to them, need not be told. Mr Sims Reeves was originally in the programme, but the weather, as usual, was against him, and the audience had to accept Mr George Perren as a substitute, which they did, if not cheerfully, at least with complacence. The remainder of the selection included a few extracts from the concerted music—the quartet, "From the valleys and hills;" the two trios, "Through the world" (one of the best written pieces of the opera) and "Let not the heart," and the florid finale, "Oh, what full delight," to which Madame Lemmens-Sherrington, as a matter of course, did the amplest justice. In the second part of the concert other English composers were represented. Foremost in the list was Sir William Sterndale Bennett's well-known Pianoforte Concerto in F minor, played by Mr J. F. Barnett whose skilled fingers and appreciative judgment were alike manifest in the interpretation of a work of which the upholders of native genius may well be proud. Mr J. L. Hatton's clever part-song, "The hunt is up," was one of the vocalities that naturally challenged interest; as also Spofforth's tenderly-voiced glee, "Come, beauteous May," both being sung by the Albert Hall "Glee Party," Messrs R. Barnby, Montem Smith, Carter, Horcroft, and Winn, with excellent finish. A song by O. Barri, and another by Roeckel, were contributed by Miss Helen D'Alton; and the programme concluded with Potter's characteristic overture to *Cymbeline*.

Upon the occasion of the "Classical Night," Beethoven, this week, gave place to Mendelssohn, from whose works a choice selection was made. The great incident of the evening was the Italian Symphony, which, under the experienced direction of Mr Barnby, was rendered with satisfactory precision. This, the overture to *Ruy Blas*, the War March from *Athalie*, and the posthumous March, marked "Cornelius" (chosen to play the audience out), comprised the list of orchestral pieces. Miss Agnes Zimmermann was the pianist, and in the course of the first part gave in her best manner, and consequently in the best manner, a performance of the Capriccio Brillant, in B minor; and, later in the evening, the Prelude and Fugue, in E minor (Op. 35, No. 1). The audience, in its eagerness to hear "more," pressed her accordingly, and she responded to the compliment by playing, with infinite grace and point, the charming "Song without Words," in E (No. 3, from the 3rd Book). The two exquisite *morceaux*, "An die entfernte" and "Frühlingslied," were sung with admirable taste by Madame Otto-Alvsleben, and were as admirably accompanied by Mr Randegger; and Mr Cummings, besides singing the "The Garland," joined the lady in the duet "Zuleika and Hassan"—an encore following. Mr Whitney was also in pleasant request, his spirited delivery of "I'm a roamer" entailing upon him, and the music, a similar honour. The extreme severity of the weather had, unfortunately, a sensible effect upon the attendance.

D. H. H.

**VIENNA.**—The recent regulations promulgated, forbidding artists belonging to the Imperial Operahouse from acknowledging the applause of the audience or accepting recalls in the course of an act, are evidently not intended to be a dead letter. This is a truth that Herr Müller has learnt to his cost. About a fortnight ago, that gentleman, overjoyed at the plaudits awarded him in a certain scene of *Fra Diavolo*, came forward to the foot and graciously bowed his gratitude. On going off the stage, he was officially informed that he had incurred a fine, and would have to pay forty-five florins, i.e.: about four pounds ten, English money, that amount being three per cent. on his salary for one month.

**GENOA.**—There was a grand performance, the other day, at the Teatro Carlo Felice, for the inauguration of the bust, by Sig. Saccomano, of the late lamented Sig. Mariani. The theatre, specially illuminated ("illuminato a giorno"), was filled to overflowing. First came two acts of *Ruy Blas*. Then, in front of the bust, which stood on the stage in the midst of evergreens, Sig. Lemoyne, the stage-manager, recited some verses in honour of the occasion; these were followed by several Vocal Pieces and a Serenade from the pen of the deceased composer; some more verses, recited by Sig. Lemoyne; and an unpublished Symphony for Grand Orchestra, also by Mariani. After the third act of *Ruy Blas*, the orchestra performed, moreover, a Symphony by Sig. Giovanni Elia, entitled *Omaggio a Mariani*.—*Ruy Blas* and *Mignon* have been drawing good audiences to the Teatro Paganini.—Sig. Verdi, who, with Signora Verdi, is now located for the winter in the palace formerly belonging to Andrea Doria, has been created a Senator of the Kingdom of Italy.

### MUSIC IN MANCHESTER.

(From our Correspondent.)

At Mr Hallé's concert, last week, the only novelty was an overture by Goldmark, a work which would, perhaps, be more enjoyed, certainly better understood, after more intimate acquaintance. Of Schubert's Grand Symphony in C major I need say nothing to your readers, save that the performance was all that could be desired. Mr Hallé played, with the orchestra, Mozart's Concerto in D minor, and two less classical solos in the second part. Mdme Sinico-Campobello was the only singer.

The Manchester Vocal Society had a pleasant and successful concert on Wednesday. The part-singing of the society is excellent, and more careful and refined glee singing is not often heard. Mr Lloyd was the only "star."

At Mr De Jong's concert, on Saturday, military music was the attraction, and a local singer, Mdme Nouver, appeared with success.

The *Messiah* will be given three times at the Free Trade Hall this week—twice under Mr Hallé's direction, on Thursday, with Mdme Sherrington, Mdme Patey, Mr Vernon Rigby, and Mr Santley, and on Friday, when the same singers will appear, with the exception of Mdme Patey, who will be replaced by Miss Enriquez. On Saturday, Mr De Jong will conduct the oratorio. He has engaged as soloists Mdme Edna Hall, Miss Elton, Mr Pearson and Mr Wadmore. The *Messiah* will also be given on the evening of Christmas Day.

December 16, 1874.

### MUSIC AT BRUSSELS.

M. Campocasso has been more successful with *Robert le Diable* than with the majority of the revivals during his management at the Théâtre de la Monnaie. The principal artists acquitted themselves with credit. Mdile Hamackers and M. Echetto were especially good as the Princess and Bertram, respectively. Mdile Leslino, a *débutante*, as Alice, promised well, and M. Marius Salomon got through the part of Robert very satisfactorily. *Les Amours du Diable*, by Grisar, is being got up for two new members of the company, MM. Nicot and Petit, who have been singing in the same opera in Paris. The rehearsals of *La Perle du Brésil* are still being actively pushed forward, but the work will not be produced before the beginning of January, at the earliest. The *Guide Musical* asserts that the municipality have ordered it, at their own expense, "a virgin forest and some brilliant costumes." Nothing is as yet decided with respect to M. Campocasso's successor in the management.

Mad. Théo has concluded her engagement at the Alcazar, where *Les dernières Grisettes*, a new three-act operetta, was announced for last Saturday.

The tenth season of the Popular Concerts has begun well. Our contemporary just quoted observes:

"The applause which greeted M. Joseph Dupont, on his appearance at his desk, is for us a certain guarantee of the interest, uninterruptedly increasing, taken in the Popular Concerts, the influence of which on the artistic taste of the masses has been so salutary. We still recollect the time when half the audience left the place directly a Symphony by Beethoven was going to be performed, under the direction of M. Féti, at the Conservatory. Things have changed very much since then. At the present day, people listen, and religiously, too; they understand, and they admire; nay, it is not rare to hear, in the street, a plasterer, bricklayer, or some other workman, as he returns after his hard day's work, humming a graceful motive from one of Beethoven's imitable Symphonies. Of a certainty, this is a most irrefutable proof of the immense good effected by these concert, and, at the same time, of the receptibility of the public, who ask for nothing better than to be instructed and elevated."

The first part at the opening concert was devoted entirely to the *Sinfonia Eroica*, which, despite a want of vigour and finish in the execution, excited the enthusiasm of the spectators. The second part comprised the "Gavotte" in Lachner's sixth Suite, the Schubert-Liszt March in B minor, and Herr W. Lassen's "Overture for the marriage of the Crown-Prince of Saxe-Weimar." In addition to all this, Herr Henri Wieniawski performed the "Concerto," No. 5, Vieuxtemps; the "Polonaise," No. 2, Wieniawski; and the "Romance" in A, Beethoven. He was vociferously applauded and called on several times.

## MDLLE MARIE KREBS AND MUSIC AT BONN.

The first subscription concert this season of the Town Vocal Union went off with great *éclat*. After the long musical drought, lasting the whole summer, the public were eager to refresh their parched up souls with the strains of Haydn, Weber, Ferdinand Hiller, and other famous composers. There was, too, an extra attraction in the fact that Mdile Marie Krebs was announced as the pianist for the occasion. No wonder that the Beethoven Hall presented a gay and festive appearance. The programme included a symphony in B flat major, Haydn; the "Klagegesang" of the Israelites (from Byron's "Hebrew Melodies"), Hiller; the *finale* from the unfinished opera of *Loreley*, Mendelssohn; songs by Schumann and Robert Franz; and Weber's overture to *Oberon*. All these compositions were admirably rendered, and reflected great credit on every one taking part in them. A word of especial praise is due to Madame Schröder-Hanfstängel, of the Royal Opera, Stuttgart, who took the part of Leonore in the *finale*, and the solo in Ferdinand Hiller's song, "O weint um sie" ("O weep for those").

But the bright particular star of the evening was undoubtedly Mdile Marie Krebs. The critic of the *Bonner Zeitung* speaks thus of her:—

"The attention of the audience was, however, more particularly devoted to Mdile Krebs. This young lady was preceded by a world-wide reputation, such as few of her fair colleagues enjoy when so young. Whoever has once experienced the spell of her indescribably peculiar style of playing will subscribe to the general opinion, with a thorough conviction of its correctness. The secret of the means by which she produces her magic effects lies in her touch; while she is playing, the tips of her fingers become, as it were, the abode of the musical Psyche, who, by the slightest possible pressure, compels the prudish chords to become clear exponents of the most hidden feelings. Her thought-permeated rendering does not work destructively by means of tempestuous geniality, which, from a sentiment of its own all-powerfulness, often shifts the lines of a masterpiece, or even effaces them; it warms and animates us by its devout intensity, as is possible only when the mind of the executant is able to catch the most secret pulsation of the work itself."

"Her technical skill is, without a doubt, of a very elevated order, and testifies with equal eloquence to the admirable instruction of the master and the iron will and industry of his pupil. However much she throws herself into her task, never, for a moment, does her execution cease to be distinguished by the most minute correctness. Every tone of her *pianissimo* runs and passages floats past clear and soft. It is a pity that the privilege of hearing distinctly these delicious bits did not fall to the lot of every auditor, the treble of Steinweg's piano not being sufficiently strong for the large hall. Mdile Krebs possesses in an eminent degree one fundamental condition of a genuine artistic execution: she treats the *tempo* not as a fetter, but with perfect freedom, without, however, once falsifying it.

"Beethoven's C minor Concerto (Op. 37) seems created on purpose to exhibit, under every aspect, the inward and outward qualities adorning a grand artistic nature. It is not possible to describe in words the lightness with which the charming theme in the rondo invariably soared triumphant from the tangled maze around it. The first movement, as far as the time was concerned, did not seem quite appropriate to the *Allegro con brio*, but this subjectivity of the artist who gave the time did not overstep the boundary line beyond which the character of the composition is sacrificed. In such a case the orchestra have only to avoid the danger of allowing the execution to drag wearily, and in this, thanks to the inspiring influence of the pianoforte, they completely succeeded.

"The enjoyment of the audience was unluckily somewhat marred by the interpolated cadence, but only the composition and not its rendering was to be blamed. It is true that an attempt is made to follow the motives of the original movement, but the cadence forms, with regard to style, a disturbing and anachronistic antithesis to them; while affording an opportunity for the employment of power, of execution cultivated to perfection, it is, with its abrupt, rhapsodical structure, pretentious and inwardly insignificant. It was with the C minor Concerto, that Ferdinand Ries, our fellow Bonnire, made his first appearance in public as Beethoven's pupil. The composer would not himself write a cadence to the Concerto, but left Ries to do so. Ries prepared two, which Beethoven corrected and sanctioned. The more difficult one, which contained some *bravura* passages, would never go quite right at the rehearsals, so the composer advised the adoption of the easier one. At the concert itself, Ries daringly introduced the former, which was executed in such a manner that Beethoven, who was himself conducting, cried aloud, "Bravo." We know that Ries's

Cadences are published. As they met with the approval of him who wrote the Concerto, they might, also, be accepted as appropriate by us. Had Mdile Krebs with self-abnegation adopted these, her musical conscientiousness would have been richly recompensed by the more suitable impression produced upon the audience.

"In her solo pieces, Mdile Krebs chose three varieties of style. Her rendering of Weber's *Rondo* must assuredly have gratified every one, but the palm must undoubtedly be awarded to the poetical incarnation of Schumann's tone-ideas, 'Warum,' and 'Traumeswirren.' Even Mad. Schumann herself must, in the significant and airy interpretation of these charming trifles by her deceased husband, rank after Mdile Krebs. Somewhat strange was the impression produced by the 'Prelude and Fugue' (C sharp major) of Bach. The young lady imparted to the composition such essentially new gradations of light and shade that the audience were visibly astonished, because such a reading of Bach's compositions is nearly the direct opposite to that which has been taken as a standard, and handed down by tradition. This special marking of certain accents and the employment of lengthened crescendos and decrescendos, cannot, however, be unconditionally rejected, as they were employed in moderation, and certain concessions on the score of individuality have to be made to a great artist, who exhibits intellectual perception in so high a degree. Were any one of weaker powers to attempt it, this mode of rendering would distort Bach into a caricature."

Speaking of a concert lately given by the same gifted young lady in the Saxon capital, the *Dresdener Nachrichten* remarks:—

"How gradually has it come to pass that little Mary has grown to be a great mistress of her art! We saw her begin; prettily develop; surmount, as though they were child's play, all difficulties of execution—and yet we are astonished at the rich unfolding of her talent! Mary Krebs is now at the zenith of her powers. To her clear, transparent execution, and to her wise moderation of style, there is at present allied a mastery over the musical thoughts, which delights, and, at the same time, touches, any one who sees the young lady play, still preserving, as she does, her sylph-like exterior. The *virtuosa* proved what progress she had made by going through the fiery ordeal of Beethoven's 'Appassionata.' Justice was done to every note; the most ticklish passages flowed on with unerring smoothness; Beethoven's profoundly musical sentiment, especially in the first theme and the sorrowful variations, was most thoroughly comprehended by the performer. So ought an artist to be when playing Beethoven: unostentatious, free from vanity, entering completely into the spirit of the work, and—modest. No less perfect, marvellously certain, clear, and brilliant, was the rendering of the works by Bach, Clementi, Gluck, Mendelssohn, and his intellectually related pupil, W. Sterndale Bennett (a spirited and, formally, very beautiful *Impromptu*). Among the numerous novelties, a most charming *Barcarolle* in A minor, by Rubinstein (Leipzig, Senff), achieved a striking triumph. It is a piece finely characterised by the animated figure of the accompaniment in Part I., and producing an exceedingly agreeable impression by the second motive. Mary Krebs has stood godmother to it, and it will now certainly make its way."

"Instead of again extolling the *esprit*, grand execution, and power of the now universally celebrated artist, or dwelling upon the deep tone-feeling with which Chopin's "Funeral March" especially was played, we will start an interesting question. Our paper finds its way into so many quarters that, perhaps, some contemporary, on friendly terms with Schumann, can tell us *positively* whether the notes at page 13 of the *Carnival*, "Sphinx," should be *played* or not. Clara Schumann did not play them, in 1864, at Düsseldorf; Arabella Goddard plays them; Tausig left them out; Professor Ignace Brill retained them. There are four of them, A, E, C, H, =Asch, or, read backwards, Scha. Asch, is a place in Bohemia, near Brambach and Ädorff in the Erzgebirge; Scha are the initial and concluding letters in the name "Chiarina," with which Schumann's rapturous letters and musical pieces have rendered us pretty well acquainted. In the "Papillons," "Lettres dansantes," etc., these notes are varied with the greatest cleverness. As the theme "Sphinx," they look, when written in church style, majestic and mysterious. When *played*, they sound like nothing, or badly. In our opinion they are merely a motto, joke, or inscription—but not an integral tone-portion of the *Carnival*.

"Mary Krebs played alternately on two exceedingly fine grands by Bechstein. The fact of her giving her concert by herself met with general approbation. The house was crowded. The Royal box was occupied by Prince George and his wife. When the confusing 'co-operation' of three or four persons is not an element in an entertainment, we see more deeply into the talent of a particular artist. Mary Krebs could not fail to gain by this deeper insight into hers, the child has become a mistress of her art."

[Dec. 19, 1874.]

## THE WORCESTER MUSICAL FESTIVAL.

(From the "Malvern News.")

A meeting of the Festival Stewards was held at the Guildhall, Worcester, on Saturday, under the presidency of Mr H. G. Goldingham (ex-mayor).

Lord Hampton read a letter he had received from the Dean of Worcester, in which the Very Rev. gentleman "deplored the continued differences of opinion on the main question of the Festivals." He further expressed "a hope that even now, by a free and friendly interchange of our respective views, we may arrive at the means of holding a Festival, at once carrying out the principles on which we desire it to be based, and such as the Stewards would unite with us to perpetuate." Lord Hampton stated, in reply to the above, that the Stewards had always been desirous of a conference, though he was not now very sanguine as to the result. His lordship, however, added, that he would do his best in the matter.

A resolution was then passed, approving a conference, and appointing the sub-committee, with the addition of the Mayor (Mr Longmore), to meet the Dean and Chapter on behalf of the Stewards.

[But is this "Festival" the Dean proposes, Dr Barry's "surprised choir," where the ladies sing for nothing?—ED. M. N.]

## MUSIC IN CALIFORNIA.

(From our Correspondent.)

High Art Concert: The fifth of the series by Professor Mülder Fabri. Platt's Hall was full with an enthusiastic audience. The first part was devoted to Mendelssohn, opening with a concerto for piano, with orchestral accompaniment, which was given with perfection. Mr Mansfeldt, at the piano, bore off the honours in the instrumental portion; and the Misses Wandesforde and Elzer won a deserved encore in their duets. In the second part Miss Wandesforde fully merited a very praiseworthy encore in the *aria* from *Les Huguenots*. She also sang "Flow on, O silver Rhine," from Wallace's *Lurline*, with great effect; nearly demanded a third time. Miss Elzer sang Ardit's latest waltz song exceedingly well, and was encored, giving another of that composer's popular—although older—waltz songs. The Bohemian song, for three female voices, was highly appreciated. Madame Fabri, Miss Elzer, and Miss Wandesforde rendered the music charmingly, and had to repeat it. Herr Schlotz concluded the concert with a most effective solo on the horn. Louis Schmidt, a very young debutant (a Californian)—who, in conjunction with his sister, studied for six years at Leipzig—presented himself before the public as a solo player on the violin. Although very young in age, as well as presumptive as an artist, we recommend the young gentleman to study for a more lengthened time, and, with careful application, in time he will become a good solo player. In the programme the quartet by Weber was artistically rendered by G. Heinrichs (clarinet). Mrs Marriner's rendering of "Roberto" was encored; she responded with a song by Robert Franz. She had also to repeat Macfarren's charming song, "Give my love good Morrow," and, with Herr Kelleher, in the well-known duet by Verdi, "Parigi, O cara," gained well merited, unanimous, and great applause.

Miss Alice Schmidt gives a concert next Thursday.

Mr Gilder's farewell concert was a crowded hall, and he leaves for the East (Philadelphia).

The last High Art Concert came off last Thursday; and, owing to the inclemency of the weather, the hall was thinly attended. The first part consisted of selections from Mozart's *Flauto Magico* and *Nozze di Figaro*. The trio was well rendered by Miss Wandesforde and Messrs Cohen and Makin. Madame Fabri was in good voice. Miss Wandesforde achieved a great success in the grand *aria*, "The Eloping," from the *Seraglio*; also in the duet from *Les Huguenots*, with Mr Voges. Miss Elzer sang "Kathleen Mavourneen" charmingly, still persisting in forcing her lower notes, which gives a most harsh sound to the ear.

Wilkie's Farewell Benefit: A select audience; hall full. The programme was rather too long, although spirited and pleasing. Miss Susan Galton carried off the palm of the concert in "The Skylark" and "Tripping through the meadows;" both were

heartily encored. The *bis* she sang was "Coming thro' the rye," which completely brought down the house. The duet with Mr Wilkie from *Marianna* was the gem of the evening. Mr Wilkie sang "The Macgregor's Gathering" and "The harp that once through Tara's hall," the encore, and was rapturously applauded; and in the second part, "Beware," in the same style. Towards the close of the programme he came to the front to apologize for the unexplained absence of Herr Schlotz, adding a few words of farewell to the audience. Mr S. H. Marsh, on the harp, was favourably received. Among other artists were Miss Lene Devine, Mr C. Duncan, Master H. Marsh (piano), and Professor G. Nathanson, who all acquitted themselves well.

Miss Alice Schmidt and Louis Schmidt's *début* at San Francisco, who won the first prize at Leipzig. Miss Alice Schmidt's Concert: According to the report of the reputation announced of the young lady's abilities, we expected a far more numerous attendance than we experienced, as the hall was very scanty. We are under the impression that the last Gilder popular concert, also Professor Mülder Fabri's concert, at 25 cents and 50 cents, induced the public to look twice at a dollar admission for a concert. The programme was well rendered, but we found in Miss Schmidt's piano playing nothing but an average pupil performance. We trust that Herr Schmidt, who is known to be a professor of music well versed in the art, will send his children back to Leipzig, to have a few years more study to become good solo players, so as to be placed among first-rate artists.

VAN PRAAG.

San Francisco, Nov. 14.

TURIN.—Signor Giuseppe Libani's opera, *Il Conte Verde*, has proved quite as successful at the Teatro Victor Emanuele, here, as it had previously been at Rome. The composer was called on fourteen times, either alone, or with the principal artists, Signore Mosconi, Cottino, Signori Franchini, Valcheri, and Manfredi. After the second performance, Sig. Libani was present at a banquet given in his honour by a number of gentlemen, desirous of displaying their admiration of the new work.—Sig. Petruccelli della Gattina, a member of the Chamber of Deputies, has just made his first essay as a French dramatic author. He has written a drama, entitled *Fleur de Satan*, performed by the Leroy-Clairence Company, at the Teatro Scribe. It was not a great success.—*Girofle-Girofia* has not made much of a hit at the Teatro Balbo.

ROME.—Meyerbeer's *Dinorah* has proved exceedingly attractive at the Argentina. It has been most carefully got up by the conductor, Sig. de Sanctis, whose untiring zeal and energy have been well seconded by the leading artists, Signore Pernini, Graziosi, Signori Baragli and Graziosi. Signora and Sig. Graziosi, having concluded their engagements, have been replaced respectively by Signora Biacherai, and Sig. Viganotti, who have proved themselves quite equal to their predecessors. Héold's *Pré-aux-Clercs* was to have been brought out ere this, but its production has been unavoidably delayed in consequence of a piece of iron falling from the roof of the theatre on the head of the second tenor, and wounding him very seriously. A substitute had to be procured, and the rehearsals to be recommenced. Meanwhile, the Roman Orchestral Society have given a concert at the above theatre. The society, founded by Sig. Pinelli, in imitation of the similar society, under the direction of Sig. Sbolci, at Florence, began very modestly, last spring, at the Teatro Rossini, whence it emigrated to the Valle. The first concerts were, so to speak, only a series of experiments, but they promised well for the future. The inaugural concert of the present series has proved the great progress made by the Society. Sig. Pinelli, it appears, follows a novel, but very excellent, system. After a piece has been played in public, he has it practised again, taking advantage of the observations of intelligent critics, who are tolerably numerous here, since, in addition to local musicians, there are always plenty of strangers well versed in the music executed at such concerts. Thus, at the last concert, to which reference has been made, Beethoven's overture to *Egmont*, and the March from Mendelssohn's music to *A Midsummer Night's Dream*, both of which constituted part of the early programmes, were again performed, and the striking improvement in the way they were rendered fully demonstrated the soundness of the system adopted by the energetic conductor. Among the pieces introduced to the public for the first time may be mentioned the "Scherzo" and "Notturno" from the aforesaid *Midsummer Night's Dream* music, the overture to Nicolai's *Lustige Weiber von Windsor*, the "Walzer Capriccio" (*Soirées de Vienne*), by the Abbé Franz Liszt, and an overture written expressly by Sig. Orsini, an inhabitant of the City on the Seven Hills. It was well received. Two pieces were encored: the "Scherzo" and the "Walzer-Capriccio," the author of the latter composition, the Abbé Franz Liszt, who happened to be in the theatre having to come forward and bow his thanks twice.

## MUSIC AT BIRMINGHAM.

(From our own Correspondent.)

One of the most interesting of the numerous concerts which have recently taken place was that given by the Amateur Harmonic Association for the purpose of establishing a musical scholarship for Birmingham at the Royal Academy, on which occasion not only did the principal artists—Miss Edith Wynne, Madame Fanny Poole, Mr Walter Macfarren, Mr Henry Guy and Mr J. L. Wadmore—generously afford their gratuitous services, but the Principal of the Royal Academy itself, Sir W. Sterndale Bennett, most kindly promised to conduct his oratorio, *The Woman of Samaria*; an intention unhappily frustrated by ill health, as will be seen from the following letter:

"My dear Mr Sutton,—I had been hoping very much to fulfil my promise of visiting Birmingham to-morrow, but my weakness of health will not permit it. I have waited until the very last moment to write you these few lines, hoping that things might be better with me. I know that my work could not be in better hands than yours; and I hope your society will not think me ungrateful after all the trouble they have taken to pay me a compliment, and, above all, to do a service to the Royal Academy of Music.—I am, yours very obliged,

"WILLIAM STERNDALE BENNETT.

"66, St John's Wood Road, December 9, 1874."

In a place so professedly musical as Birmingham, and considering that the most distinguished work of the most distinguished English musician was written expressly for one of its Festivals (1867), it might have been supposed that the Town Hall would have been crowded by an audience only too delighted to bear testimony by their presence to one whose reputation is literally world wide, and who, as a composer, may worthily take his stand side by side with such a master as that other who has (musically) immortalized the Midland capital—Mendelssohn. But, to the shame of Birmingham be it said, the attendance was comparatively scant, and those present did not even atone by their enthusiasm for the paucity of their numbers. The lovely unaccompanied quartet, "God is a spirit," and the tenor air, "His salvation is nigh," were, however, both encored. In addition to the oratorio, another important work of Sir Sterndale Bennett's was presented—the pianoforte concerto in F minor—admirably played by Mr Walter Macfarren, but not so admirably accompanied by the orchestra. The second part of the concert was miscellaneous. Taken altogether, I fear that good intentions will have to be more largely credited than solid results; and that, despite its half century of existence and solid services to art, in the shape of such performers as Hy. Blagrove, Madame Sainton-Dolby, Signor Ferrari, the Macfarrens, Harpers, Kate Loder (Lady Thompson), Brinsley Richards, Edith Wynne, &c., &c.—to say nothing of Sir Sterndale Bennett himself, a pupil for ten years—the claims of the Royal Academy of Music are not appreciated as they ought to be in this populous seat of commerce.

At the Festival Choral Society's second concert, *Acis and Galatea* and Macfarren's *May-day* constituted the programme, with the solitary addition of Handel's well-worn air, "Nasce al bosco," familiar to all Festival goers as "He layeth the beams." In the first-named work the principal parts were sustained by Madame Lemmens-Sherrington as Galatea; Mr Lloyd, Acis; Mr Bywater, Damon; and Mr Santley, Polyphemus; while in the charming little pastoral the only solo fell to the lady already mentioned. It will be readily understood that, with such practised artists, the solo music would leave nothing to be desired; but a word of special recognition is due to Mr Bywater, a local singer (from Wolverhampton), who, although labouring under the disadvantage of total blindness, acquitted himself most worthily of his task. The band and chorus were occasionally susceptible of improvement, notably in "Wretched lovers," and the "Revels" in *May-day*; but allowance must be made for the difficulty in getting sufficient rehearsals, without which even a much more accomplished conductor than Mr Stockley may find it hopeless to contend. Of the Edgbaston Amateur Musical Union I may say something in my next.

D. H.

CARLSRUHE (Baden).—At a recent concert at the Grand Ducal Court, Mr G. Krüger, harpist to His Majesty the King of Wurtemberg, had the honour to perform several pieces, amongst which "A Fairy Legend" and "Air Russe," by C. Oberthür, were particularly admired. Their Royal Highnesses expressed their satisfaction in flattering terms.

## MR SIMS REEVES AT BRIGHTON.

\* \* \* Then came the event of the season. Extra cleaners, secured seemingly from the late witch scenes in *Macbeth*, moved with their brooms and tied-up heads about the theatre; the orchestra grew visibly, the stalls had an addition, and carriages dashed up to and passed away from the box-office in a continuous stream, for Sims Reeves was coming!—Sims Reeves! than whom no man has been more vilified and admired. "Will he sing?" asked the crowd, holding tight their money, and then, "Is he in the theatre?" before they loosed it. He was in the theatre, and he did sing, in a manner which charmed, I hope, every heart in the crowded house. "Do you find much change in him?"—asked I of a friend who had not seen him for fourteen years. "Not a bit," was the answer;—"I have grown fourteen years younger to-night." And so it is. Those who have known this incomparable artist from his youth experience in listening to him the glorious pleasure of feeling always young. He may not sing the big notes he used, but there is the same, and, I trust, never-ending, sweetness and charm of style which comes straight home to us, and makes us prouder than ever of our national tenor. His performance of Henry Bertram exhibited all his usual grace, finish, and power. His Captain Macheath exhibited more than usual dash and *bonhomie*. On Friday, the night of the season, *Lucia di Lammermoor* was given. It was as Edgar in this opera that Mr Sims Reeves made his first great success upon the lyric stage; and, great as he has always been in the character, I question if he ever played it as he did this season. I doubt whether such a perfect performance of that unhappy hero was ever seen. Such phrasing, such earnestness, such tenderness and passion, and such a command over an audience, gained by such legitimate means, was for art an honour, for the public a pleasure and profit rarely achieved. The malediction was given with a power unequalled upon the lyric stage; and it is seldom that an audience at the Opera is so moved as was this one with his final effort. It was not Sims Reeves; it was Edgar of *Ravenswood*, with his broken heart, giving up his life in tearful sobs, mingled with snatches of melody, broken by pain, and prayer, and a dying hope. When the curtain veiled this truly great effort, there was an impression amongst the audience that they had witnessed a tragedy in real life, instead of a rare performance of England's greatest and most gifted lyric artist. Such an impression will not easily be forgotten; the artist never!—*Brighton Paper*.

DRESDEN.—The concert of August Tombo, first harpist of the Bavarian Royal Operahouse, took place on the 2nd inst. at the Hotel de Saxe. Herr Bank writes in the *Dresden Journal*:—"Mr Tombo is a finished artist; he understands how to bring out the peculiar nuances characteristic of the harp—effects which transport the hearer into the regions of phantasy. This was particularly manifested in a fantasia by Parish Alvars, in the *Caprice Etude* by Acher and Oberthür, and in the admirable composition of C. Oberthür, 'A Fairy Legend.' Mr Wedefind, who played a violin sonata by Franc Veracini, was deservedly applauded.

BERLIN.—Miss Minnie Hauck has come, has sung, has conquered! Few fair stars, or, to employ the term in use here, "guests," have been so successful at the Royal Operahouse as she has been. She made her first curtsey at that theatre as Mignon in M. Ambroise Thomas's opera of the same name, and "hit" the public hard there and then, being applauded to the echo, and recalled many times, in the course, and at the conclusion, of the performance. The second part selected by her was that of Zerlina in *Don Juan*. Here again, despite the recollection of Mad. Lucca as the coquettish peasant girl, the fair American scored another triumph, and to this she added still another as Rosine in *Il Barbiere*. It is true that the critics point out, though in a very kindly tone, several things which might, they think, be advantageously altered, both in her singing and acting, but the general public are delighted with her. They find her "so fresh and different from what they are too much accustomed to." When she played Rosine, the applause, which had been at ecstasy-pitch since her first note, became so vociferous after the "Mandolinata" which she introduces into the Lesson Scene, that she sang an English song. But even that did not content her new admirers, so she then gave them a French song. Of a truth, our *prime donne* are becoming as proficient linguists as couriers are.—Herr Theodor Wachtel has concluded his engagement at the Friedrich-Wilhelmsstädtische Theater.—There have been a considerable number of concerts lately, whereat, speaking generally, much good music was well performed, but they do not require any especial record.

[Dec. 19, 1874.]

**MONDAY POPULAR CONCERTS,**  
ST JAMES'S HALL.

**SEVENTEENTH SEASON, 1874-5.**

DIRECTOR—MR S. ARTHUR CHAPPELL.

**THE THIRTEENTH CONCERT OF THE SEASON**

WILL TAKE PLACE ON

**MONDAY EVENING, JANUARY 11, 1875.**

To Commence at Eight o'clock precisely.

**Programme.**

PART I.

QUINTET, in A major, for two violins, two violas, and violoncello—  
MM. STRAUS, L. RIES, ZERBINI, BURNETT, and PIATTI  
NEW SONG, "Tender and true"—Miss EDITH WYNNE .....

Mendelssohn,  
Sullivan.  
Bach.

PRELUDI AND FUGUE à la Tarantella, for pianoforte alone—Mdme MARIE KREBS .....

Beethoven,  
Gounod.

TRIO, in B flat, Op. 97, for pianoforte, violin, and violoncello—Mdme MARIE KREBS and MM. STRAUS and PIATTI .....

Schubert.

SONG, "Versar nel mio cor"—Miss EDITH WYNNE .....

Gounod.

FANTASIA, in C major, Op. 159, for pianoforte and violin—Mdme MARIE KREBS and Herr STRAUS .....

Schubert.

CONDUCTOR .....

SIR JULIUS BENEDICT.

**SATURDAY POPULAR CONCERTS.**

**SATURDAY AFTERNOON, DECEMBER 19, 1874.**

**LAST CONCERT BEFORE CHRISTMAS.**

To Commence at Three o'clock precisely.

**Programme.**

OTTER, in F, Op. 166, for two violins, two violas, clarinet, French horn, violoncello, and double bass—MM. STRAUS, L. RIES, ZERBINI, LAZARUS, PAQUIS, WINTERBOTTOM, REYNOLDS, and PIATTI .....

Schubert,  
Pasciello.

SONG, "Ho perduto"—Miss LEONORA BRAHAM .....

Beethoven.

SONATA, in C sharp minor, Op. 27, No. 1 ("The Moonlight") (by desire), for pianoforte alone—Dr HANS VON BULOW .....

Schubert.

SONG, "Meine Ruh' ist hin"—Miss LEONORA BRAHAM .....

Mendelssohn.

SONATA, in B flat, Op. 45, for pianoforte and violoncello—Dr HANS VON BULOW and Signor PIATTI .....

Mendelssohn.

Conductor .....

SIR JULIUS BENEDICT.

**DEATH.**

On December 11th, at 10, Bolton Street, Mr JOHN MITCHELL, of 33, Old Bond Street, and Iver, Bucks, in his 68th year. Friends are kindly requested to receive this intimation.

**NOTICE.**

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & CO.'S, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

**The Musical World,**

**LONDON, SATURDAY, DECEMBER 19, 1874.**

BY SUBMARINE TELEGRAPH.

Moscow, December 17th.

At the special desire of the French Government, Madame Christine Nilsson has consented to open the new Grand Operahouse in Paris. All difficulties are now put straight.

BY SUBMARINE TELEGRAPH.

Cologne, December 16th.

Sir Julius Benedict's Symphony in G minor was performed at the last Gürzenich Concert, under the direction of its distinguished composer, and was received with enthusiasm. Dr Ferdinand Hiller was present. Particulars by letter.

TO-NIGHT the Hanover Square Rooms will witness the last concert ever to take place within their art-honoured walls. We are sorry for it. The last of anything has a melancholy aspect; but when a house famous for noteworthy events, lovingly remembered as the scene of enjoyment, and doing good service in a good cause—when such a place becomes a thing of the past, there is no alternative but to grieve. Even as a matter of convenience, we can ill spare the Hanover Square Rooms. No hall in London is so fitted for a certain class of concerts, and none at present existing will be able to take its place. But the building chiefly commands itself by the associations which cluster so thickly about it. For long years it was the home of the Philharmonic Society, and witnessed the varied experiences—triumphs and failures—of that venerable institution. There the great works of Beethoven, Spohr, Weber, Mendelssohn, &c., were first heard; and from that centre has gone forth a mighty musical influence, the gauge of which can never be taken. But it is of no use to complain. The fiat has gone forth. A club wants the building; has the money to obtain it; and there's an end of the matter.

To-night's concert is appropriately given by the Royal Academy of Music, an institution which is not only a neighbour of the Rooms, but has had, at various times, a somewhat intimate connection with them. After to-night there remains but to sell the organ, the sole representative of the art to which the place has so long been devoted. Most people know the instrument to be comparatively new, and very good; but, as the vending of it on Tuesday next will sever the last tie between the old Rooms and music, it may not be uninteresting to quote a description of the instrument given in Hopkins and Rimbault's *History and Construction of the Organ*, where we read as follows :—

"The new organ has been built by Messrs Thomas C. Lewis & Co., of Shepherd's Lane, Brixton, London, and fully sustains the reputation they have achieved for high-class work. The Queen's Concert Rooms, Hanover Square, so long associated with the progress of classical music in this country, exhibits a welcome innovation on the usual treatment accorded to organs in London concert rooms. The instrument newly erected here is not only a fine work of ornamental art, but is in every sense satisfactory to the musician—grandeur of tone and charming variety in quality consorting with elegance of appearance and chasteness of style. An organ so admirably carried out, both in external design and in tonal character, is a standing protest against the false economy of setting up instruments merely for show, regardless of, or indifferent to, the purposes of musical usefulness. In building this organ, Mr Lewis has given special consideration to the demands of the classical concert-room: power, richness, and variety are the three essential requisites for rendering true service in aid of orchestral effects, and in accompanying solo and choral singing in the many and varied styles which characterize the musical art. The specification to this end has been compiled under suggestions from three of the most eminent organists."

**GREAT, C C TO A, 58 NOTES.**

1. Open Diapason .....	8 feet	6. Octave .....	4 feet
2. Lieblich Gedact .....	8 feet	7. Lieblich Gedact .....	4 feet
3. Flûte Harmonique .....	8 feet	8. Quint Flûte .....	2½ feet
4. Salicional .....	8 feet	9. Flautina .....	2 feet
5. Vox Angelica .....	8 feet	10. Trumpet .....	8 feet

**SWELL.**

11. Flûte d'Amour .....	8 feet	14. Flûte d'Amour .....	4 feet
12. Viole de Gambe .....	8 feet	15. Horn .....	8 feet
13. Voix Celeste, Tenor c .....	8 feet	16. Bassoon and Oboe .....	8 feet

**PEDAL, C C C TO F, 30 NOTES.**

17. Open Diapason, Bass .....	16 feet	19. Octave Bass .....	8 feet
18. Sub-Bass .....	16 feet	20. Flute Bass .....	8 feet

**COUPLERS.**

1. Great to Pedals. | Swell to Pedals. | Swell to Great.  
Seven Pedals of combination.

"It is worthy of notice that contrary to all custom of organ building in this country, the whole of the wood Pipes, including the open Bass of 16 feet, are varnished, as a protection against damp, and display a choiceness of wood rarely seen in connection with organ work; the trackers are also saturated with varnish, thereby preventing changes of temperature influencing their length and disturbing the accuracy of the manual touch. Although the organ is of medium size it possesses the advantages of a separate air reservoir for the Manual sound-boards, on the system introduced so effectively by Mr Lewis in his large organ at St Mary's Cathedral, Newcastle-on-Tyne. The main reservoir is weighted to half an inch heavier than the upper reservoir; consequently, the wind from the feeders passes through the main reservoir without expanding it, and by means of flexible trunks ascends to the upper reservoir, which, when full, immediately closes itself with an automatic valve, and then the lower reservoir takes up its supply: by this arrangement the Pedal sound-board, which draws only from the heavier supply, leaves the upper Manual quite unaffected by its change of activity, and a perfect steadiness of wind is secured for the Manual Stops. An entirely new form of pallet has been introduced into this organ for the first time; it combines lightness of touch with complete soundness.

"Under the name of 'Flûte d'Amour' a new stop will be found. It has been devised by Mr Lewis for the special requirement of this instrument, and possesses a strikingly characteristic quality between the stringiness of the Gamba and the roundness of the Flute, with either of which stop it blends admirably, yet with a distinctness of its own which marks it with individuality as a new stop. The Flûte d'Amour is a valuable addition to the resources of the organist, and is distinguished as much by the body of tone it gives in support of the lighter stops as by its sympathetic and singularly beautiful quality."

Such is the instrument destined on Tuesday to pass away from a time-honoured scene, and all we can hope is that it may be re-erected in another which will, ultimately, win equal renown. London now wants a concert-room of moderate size. Who will meet the want, and build a hall worthy in every respect to succeed that about to become a centre of gossip and a place for feeding?

#### OCCASIONAL NOTES.

SIGNOR SCHIRA is going to Venice, to superintend the rehearsals of his opera, *L'Indovina*, which is to be given at the Fenice during the forthcoming Carnival. Our only regret is that we are not granted the first opportunity of hearing it in London. Whatever Sig. Schira writes is worthy not only the attention of connoisseurs but the consideration of musicians. The composer of *Nicolo de' Lappi* and the *Lord of Burleigh* is a genuine master of his art.

It is rumoured that Mr Sutherland Edwards is writing a new three-volume romance. A six-volume romance would be still more welcome from such a pen as that of the brilliant author of the *Three Louisas*. Who does not long for three Louisas more? That would make six, but yet not half enough. Let us have twenty-four Louisas—provided they are S. E.'s Louisas.

THE negotiations which have taken place for the purchase of the Queen's Theatre by the Government are likely, it is said, to result in the sale of the building at a sum between the £60,000, which was asked, and £50,000, which was offered. The theatre would be the future Bow Street Police Court, the police station being established in the same block. It is proposed to continue to the Queen's Theatre the name of Bow-street.

It is not generally known that M. Gounod had a predecessor in the notion of making Molière's comedy of *Le Médecin malgré lui* a vehicle of music. This predecessor was Desaunières, Srur, who brought out his version, in 1792, at the Théâtre Feydeau. It contained, however, nothing worthy of mention but a few couplets and concerted pieces. The work of M. Gounod, is an opera; that of Desaunières more resembled a vaudeville, as far as relates to the musical portion.

THE next Festival of the Lower Rhine, to be held at Düsseldorf, will be conducted by Joseph Joachim.

M. EDOUARD GRÉGOIR has published at Antwerp a brief memoir on Beethoven's family, which was supposed, until now, to have been Dutch, but which documents recently discovered prove to have been of a Flemish origin. There are still Beethovens at Maestricht, Tongres, and Tirlemont. At the beginning of the 17th century the family resided in Leefdael, near Louvain. About 1650, one of its members moved to Antwerp. This was Henry van Beethoven, a musician and great grandfather of the famous composer. His son, Ludwig, left Antwerp for family reasons, and entered as tenor in the chapel of the Elector of Bonn. Johann, Henry's son, and father of him who wrote the *Eroica* was, also, a singer in the same chapel. The last member of the Beethoven family was the mother of the Marine painter, Jacob Jacobs. She is still living, and furnished M. Grégoir with some very interesting information. If that gentleman is correct in what he says, he has completely refuted the pamphlet published at Amsterdam in 1836, by M. van Marsdyck, to prove that Beethoven was by descent a Dutchman.

#### CONCERTS VARIOUS.

THE ANEMOIC UNION (under the direction of Mr Lazarus), represented by Mr Svendson (flute), Mr M. Barré (oboe), Mr Lazarus (clarinet), Mr Mann (horn), and Mr Wotton (bassoon)—assisted by Madame Rebecca Jewell, as vocalist, and Mr Stephen Kemp, of the Royal Academy of Music, as pianist—gave a concert at 70, Inverness Terrace, on Tuesday, which is worth recording as being unique of its class. The programme, which "speaks for itself," is as follows:—PART I.—Quintet in E flat, Introduction and Allegro (Anemoic Union)—Reicher; Duo Concertante, Andante and Rondo (pianoforte, Mr Stephen Kemp, clarinet, Mr Lazarus)—Weber; Songs, "Musing on the roaring ocean" and "Forget-me-not" (Madame Rebecca Jewell)—W. Sterndale Bennett; Quintet in E flat, Adagio and Rondo, pianoforte, oboe, clarinet, horn, and bassoon—Mozart. PART II.—Quintet in E flat, Andante and Rondo, pianoforte, oboe, clarinet, horn, and bassoon—Beethoven; Sung, "Listening to the nightingales" (*King René's Daughter*) (Mdme Rebecca Jewell; flute obbligato, Mr Svendson)—Henry Smart; Trio, Espagnol, pianoforte, oboe, and bassoon—Brod; Selection (*Don Giovanni*), pianoforte and Anemoic Union—Mozart. The performances of the artists gave universal satisfaction to a full and fashionable audience, and there is no doubt that the assistance of the Anemoic Union will be eagerly sought for by all lovers of music among the "upper ten thousand" who wish to give their friends a delightful entertainment.

MR GEORGE RUSSELL gave his annual concert on Monday, December 7, in the Public Hall, Croydon. Mr Russell's annual concert is always looked forward to with pleasure. The Concert Hall, on the occasion under notice, was well filled by an elegant and appreciative audience. The artists who assisted were Mdme Otto Alvsleben, Miss Helen d'Alton, Herr Carl Deichmann, and M. Paque. The concert-giver played, with the two last-named gentlemen, Beethoven's Trio in E flat, Mayeder's Grand Trio in A flat, and joined Herr Deichmann in Brahms's Hungarian Dances. He also showed himself to be an excellent solo player, giving a most refined reading of Beethoven's "Sonata quasi-Fantasia" (popularly called "The Moonlight Sonata"), and a brilliant performance of Thalberg's arrangement of the Serenade from *Don Pasquale*. M. Paque earned well-deserved applause for his solo, Dunkler's "Caprice Hongrois." Mdme Otto Alvsleben created quite a sensation by her manner of singing the *staccato* passages in the aria of the Queen of Night (*Zauberflöte*), and pleased greatly in Haydn's "With verdure clad" (*Creation*). She also sang the "Last Rose of Summer," and was joined by Miss Helen d'Alton in two duets by Mendelssohn. The last-named lady sang Handel's "Lascia ch'io pianga," Lover's "What will you do, Love?" and the concert-giver's two charming songs, "Into the silent land" and "Friendship," with one of which she gained an encore. Mr Russell's concert will long be remembered with pleasure by his friends and patrons.

MISS GRACE LINDO's evening concert at the Beethoven Rooms, on Tuesday, was fully and fashionably attended. The fair *bénéficiaire*, who has made marked progress since we last heard her, sang "Non più di fiori," from Mozart's *Titus*, in which she had the valuable assistance of Mr Lazarus (clarinet obbligato). Miss Lindo also sang "Cantique de Noël," by Adolph Adam, and a very effective ballad, by Dr E. G. Verrinder, "The tale he told me," besides taking part in several concerted pieces, viz., Balfe's trio, "Vorrei parlar," and Barnett's trio from *The Mountain Sylph*. Miss Lindo was assisted by Miss Julius Sidney, who sang with dramatic power and effect Meyerbeer's "Roberto in che adoro," accompanied on the harp by Mr Oberthür, and Mdme Elwood Andrea, who had great success in Handel's "Cangio d'aspetto." A very charming romance, "A Feeling New," from a MS. opera of Mr

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E. Aguilar, was sung with great taste by Mr Trelawny Cobham, and was highly successful. Mr Le Messurier gave a song by Sullivan, and Mr Frank Belmont an "Evening song," by Blumenthal, both of which were much applauded. We must not omit to state that some part-songs by Hatton, sung by Messrs Noble, Belmont, Le Messurier and Dexter, were highly appreciated; nor was the instrumental portion of the programme less attractive. We cannot speak too highly of Miss Josephine Lawrence, whose performance of Chopin's Polonaise in E flat and two pieces by Scarlatti was greatly and deservedly admired. Mr Pearce, a pupil of Dr Verrinder's, opened the concert by a clever performance of Mendelssohn's "Rondo Capriccioso." Herr Schubert played an "Intermezzo" for violoncello, by Berthold Tours, with taste and refinement. Mr Lazarus was greatly admired in his clarinet solo on airs from *Der Freischütz*, and Mr Oberthür equally so in his effective harp solo, "Clouds and Sun-shine." Dr Verrinder accompanied the songs and instrumental pieces with his usual taste and judgment, and Miss Lindo may altogether be congratulated about the success of her concert and the evident satisfaction with which her very artistic singing was listened to by her audience.

## PROVINCIAL.

MALVERN LINK.—The members of the Choral Union gave an entertainment in the Lecture Hall on Tuesday evening week, which was well attended. Mrs Bennett and Miss Spicer were encored in a duet, and a similar compliment was paid to Messrs Burston and Brown, Miss Cowley, Mr Brown, and Mr Edwards.

MALVERN.—Yesterday a sacred concert was held in Mr Haynes' Music Hall, Church Street, when "Service of Song" was given, with connective readings, illustrating Bunyan's *Pilgrim's Progress*. The chairman gave the readings, and the vocal and instrumental music was rendered by amateurs. The vicar and others gave their patronage, and the concert-room was well filled.

BRIGHTON.—Miss Gertrude Ashton, Madlle Castellan, and Mr Kuhe were the attractions at the promenade concert, on Saturday last. To these were also added performances by the band of the establishment, under Mr E. Reyloff. Madlle Castellan and Mr Kuhe each contributed a solo, and they also took part conjointly in a sonata, and played a grand duo on themes from *Guillaume Tell*. Miss Gertrude Ashton was most successful. She has a nice voice, which she controls with ability and discretion; and her easy, pleasant, and graceful manner—which have already done so much for her at the Aquarium—were displayed to very great advantage in "Oh! Catarina Bella," and an enthusiastic encore was the result.—From the *Guardian* we learn that, on Monday evening, Miss Helen Horne began a week's engagement as vocalist; and for this Saturday afternoon the band of the Coldstream Guards will perform in the conservatory, under Mr Fred. Godfrey's direction, a selection from Balfe's *Il Talismano*, which will be performed here for the first time. The music has been arranged by Mr Godfrey, and includes all the gems of the opera, with solos for several prominent members of the Coldstream Band.

NOTTINGHAM.—Miss Rose Hersee, since the close of the Covent Garden concerts, has fulfilled an operatic engagement at Nottingham, and the *Nottingham Guardian* of the 4th inst. says of her *rentrée* in *La Sonnambula* that she "does not owe her popularity in Nottingham to the present visit, but her performance last night would, if possible, increase it. It is difficult to know whether to admire more her vocal or her histrionic talent; but, as Amira, she had ample opportunity of displaying both. We do not remember to have seen a more finished or powerful rendering of the part on the English stage; and the audience showed their appreciation of it by enthusiastically calling the charming artist before the curtain at the end of the second and third acts." Of her Mariana the same journal (December 5) says: "Miss Rose Hersee enchanted her hearers by her vocalization. There was a purity and freshness, a true ring about her singing, which was irresistibly fascinating, in combination with her graces of person and manner." The *Nottingham Journal* also says: "The part of Mariana was excellently interpreted by Miss Rose Hersee, whose reputation as a vocalist, on and off the stage, is too firmly established to fear criticism. All that this lady does she does well; adding to a charming and well-controlled voice a gracefulness of manner which makes her popular wherever she appears. A crowded house testified its appreciation by frequent and hearty applause."

ST PETERSBURGH.—The Imperial Society of Music will give this winter five concerts. The works performed will include a new Symphony by M. Anton Rubinstein; the oratorio of *Paradise Lost*, by the same; *Demone*, a Symphonic Poem, by Lermontov; an Orchestral Fantasy, by Ischaikowsky, on Shakespeare's *Tempest*; the *Pastoral Symphony*, by Beethoven; Schumann's Symphony in G; Mendelssohn's music to *A Midsummer Night's Dream*; and Mozart's *Requiem*.

## ROYAL ACADEMY OF MUSIC.

There was a public rehearsal in the Hanover Square Rooms on Tuesday morning, December 15, with the following selection:—

Symphony in A, MS., first movement—F. A. Barnard; Concerto in A flat, first movement, pianoforte (Miss Burrough)—Hummel; Recit., "Comfort ye, My people," and Air, "Every valley" (*Messiah*) (Mr George Breeden)—Handel; Concerto in E minor, first movement, violin (Mr Szczepanowski)—Mendelssohn; Choral Fantasy, Op. 65 (pianoforte, Miss Ethel Goold); Solos by Miss Marie Duval, Miss Mary Davies, Miss Grace Bolton, Mr Breeden, Mr Nichols, and Mr Ap Herbert)—Beethoven; Concertstück in G minor, pianoforte (Miss Colman)—Carl Reinecke; Air, "Repent ye" (*St John the Baptist*) (Mr Ap Herbert)—G. A. Macfarren; Concerto in E flat, first movement, pianoforte (Mr Matthay)—Beethoven; Song, "A child's evening prayer" (Miss Fischer)—A. Randegger; Chorus, "Happy and blest," Air, "Jerusalem, Jerusalem," *St Paul* (Miss Mary Davies, Welsh Choral Union scholar)—Mendelssohn; Chorus, "How great," and Overture, *Men of Prometheus*—Beethoven.

The rooms were crowded, and the students were listened to with attention by the audience, who were so pleased with Mr Matthay's performance of Beethoven's concerto (first movement) that they unanimously "recalled" him. Mr Matthay is, we understand, a pupil of Mr William Dorrell, and is the student who gained the first "Sterndale Bennett Scholarship." This evening (Saturday) the committee of management announce that, in consequence of the sale of the premises (which are to be transformed into a club), they will, by kind permission of the present proprietor, Mr Robert Cocks, "give the last concert in the Hanover Square Rooms." The members, students, and orchestra and chorus of the Royal Academy of Music, under the conductorship of Mr Walter Macfarren, will assist on this interesting occasion.

## DEATH OF MR JOHN MITCHELL.

(From the "Daily Telegraph.")

Lovers of the Drama in England and artists in France will learn with sincere regret the death of this courteous gentleman and able *entrepreneur*. The name of "John Mitchell" is sufficiently well known to the leading members of the aristocracy in England, and to his good offices we are indebted for our acquaintance with the contemporary history of dramatic art in France. For fifteen years Mr J. Mitchell conducted the French plays at the St James's Theatre, and during his long and able tenure of office he introduced to the English public in succession some of the greatest artists of the century. When a journey to and from Paris was not so facile as it now is, it was Mr Mitchell who tempted the French actors and actresses over to us. Previously to the commencement of this important series of French plays, Mr Mitchell was connected with three seasons of Italian Opera Buffa at the Lyceum Theatre. To the steady appreciation and good taste of this gentleman the public is indebted for occasional glimpses of the genius of Bachael, Lemaitre, Déjazet, and Lafont, whilst the art of Fargueil, Parade, Regnier, Ravel, and Devrient is familiar to us all through his good offices. Dramatic art has lost in Mr J. Mitchell one of its most consistent and generous admirers, the aristocracy will regret a faithful and intelligent counsellor, and many an artist both in this country and France will mourn the loss of an open-handed and warm-hearted friend, and the benevolent encouragement of a kindly gentleman.

(From the "Times.")

Few names connected with the theatrical and lyrical world of London will be remembered with more respect than that of the librarian of Old Bond-street, who, as we briefly mentioned yesterday, breathed his last on the 11th inst. He was the regular manager of French plays at the St James's Theatre for 15 years, when the very best artists of Paris appeared in succession, and when the great Madlle Rachel, first introduced to the British public by Mr Lumley at Her Majesty's Theatre, brought several seasons to a brilliant close. Before his management, the French companies in London were simply migratory, and without a home. Another enterprise of Mr John Mitchell was of a kind perfectly unique. In the winter of 1836 he opened the Lyceum Theatre for the performance of comic Italian operas, which were deemed of too light a character to merit the attention of the larger operatic establishment. To the theatre thus employed he gave the title of "Opera Buffa," a name which, save etymologically, has nothing to do with its final equivalent. *L'Elise d'Amore*, it should be remarked, was first brought out at the Lyceum, being the first Opera Buffa selected by Mr Mitchell.

## REVIEWS.

CHAPPELL &amp; CO.

*Christmas Number of Chappell's Musical Magazine.*

NOTHING could be better suited for the forthcoming festive season than this collection of dance tunes, comprising a set of Lancers by Dan Godfrey, a Valse by Gustave Lambert, a Polka and Polka-mazurka by Charles Lecocq, two Galops by Karl Meyer, a Quadrille by Charles D'Albert, a Waltz and Quadrille by Johann Strauss, a Polka by H. Koenig, a Waltz by Charles Godfrey, and another by W. H. Montgomery.

*The Waits.* Composed and arranged for the pianoforte by HAROLD THOMAS. "THE WAITS" are divided into two books. The first contains the original watchman's chant of Charles the Second's reign. "Past three o'clock, and a cold, frosty morning," "The roast beef of old England," and "Christmas comes but once a year," welded together in the form of an easy fantasia. Book II, includes the "The Boar's Head Carol" (16th century), which is sung every Christmas Day at Queen's College, Oxford, Sir Henry Bishop's "Chough and Crow," and "Mynheer Van Dunck," winding up with "Old King Cole" and "Golden slumbers kiss your eyes." Mr Harold Thomas's two little fantasias will be certain to obtain popularity.

*The Distant Shore.* Song. Words by W. S. GILBERT. Music by ARTHUR S. SULLIVAN.

We always look for good work from Mr Sullivan's pen, and are seldom disappointed in the result. Of the many songs with which he has enriched the world's library, few fail to attain a high standard. "The Distant Shore," if not one of Mr Sullivan's best, is by no means one of his weakest songs. Mr Gilbert's verses contain the *sine qua non* of a ballad—a distinct story, while the music is flowing and agreeable.

*Tender and True.* Song. Music by ARTHUR S. SULLIVAN.

The theme of this plaintive ballad is the lament by a young lady for her lover, who has "gone before," while she remains "tender and true," and Mr Sullivan has founded upon it one of his most pathetic little ditties.

*Thou art Weary.* Song. Words by ADELAIDE PROCTOR. Music by ARTHUR S. SULLIVAN.

This is the address of a mother to her starving offspring, and the verses of Miss Proctor are remarkably touching. The refrain of the song—

"Sleep, my darling, thou art weary,  
God is good, but life is dreary"—

has been admirably treated by Mr Sullivan. The song, wherever it is heard, will be sure of success.

MESSRS DUFF AND STEWART.

*Down the Sparkling Stream we float.* Duet for mezzo-soprano and tenor. Composed by C. A. EHRENFESTER.

A PLEASANT little composition, with a suave subject and a flowing accompaniment.

*The Happiest Land.* Song. Words by LONGFELLOW. Music by W. C. LEVEY. ONE of the very many settings of Longfellow's poems. Mr Levey's music is fluent and characteristic.

*Sing Not of the Past.* Poetry by MRS ADDY. Music by J. THEODORE TREKELL.

Mr TREKELL writes with more than ordinary ability. "Sing Not of the Past" is decidedly sentimental, and will no doubt be taken in hand by amateur vocalists.

*Cradle Song.* Words by F. E. WEATHERLEY. Music by LADY BAKER.

A LULLABY, simple and pleasing.

*Two Hearts that Beat as One.* Ballad. Poetry by EDMUND FALCONER. Composed by W. C. LEVEY.

ONE of Mr Levey's happiest efforts, written smoothly and expressively, and entitled to claim attention from professional as well as amateur musicians.

*Dream of Angels, Little One.* Song. Words by GEORGE COOPER. Composed by FRANZ ABT.

EASY, tuneful, and pleasant, this little song will be regarded with favour by amateurs. The poem is a pleasing one, but there are some misprints, which should be carefully corrected in subsequent editions.

A. HAMMOND & CO.

*Ten Sets of Waltzes.* By JOSEPH GUNG'L. Arranged for the Violin.

WILL find popularity among the wielders of the bow, as it includes the principal gems of Herr Gung'l's numberless compositions. The arrangements are satisfactory, and the printing and engraving are clear and distinct.

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*Evening Thoughts.* For the Pianoforte. Composed by IGNACE GIBSONE. WHEN Mr Gibsone writes for the instrument of which he is so accomplished a professor, we may be always sure of finding pleasant imagery conveyed in a thoroughly musicianlike manner. In the set of four pianoforte pieces, of which "Twilight" forms the inaugural number, Mr Gibsone has ably sustained his reputation. Although an unpretentious piece, "Twilight" is so artistically written as to form quite a study for young pianists; and, while embracing no great difficulties, it is interesting and effective in performance. *The Brook* (No. 2 of "Evening Thoughts"). Though a shorter composition than No. 1, "The Brook" is more showy and ambitious. Mr Gibsone, nevertheless, studiously evades plunging into "difficulties," but is content to paint his little tone-picture in simple, but effectively contrasted tints. "The Brook," indeed, is a little musical poem suggestive and flowing as are the *Mäulerlieder* of Schubert. *The Shepherd's Prayer* (No. 3 of "Evening Thoughts"). Is a charming little melody, in E major, *Andantino con moto*, cleverly worked out. As the title implies, "The Shepherd's Prayer" is a plaintive, devotional strain, and is written without any unnecessary elaboration. It is a "song without words," thoroughly interesting from the first to the last bar. Mr Gibsone tells his little story in a plain manner, rendering it doubly attractive by its simplicity and freedom from unnecessary mechanical difficulties. "The Shepherd's Prayer" is an excellent piece for those who wish to perfect themselves in *cantabile* playing. *Wafted Upwards* (No. 4 of "Evening Thoughts") is a worthy climax to an excellently written and admirably conceived set of pianoforte pieces. The pervading sentiment of "Wafted Upwards" will be readily gathered from the title, which aptly depicts the intention of the composer. Mr Ignace Gibsone's "Evening Thoughts," indeed, are a series of compositions of progressive difficulty; and, although in the ultimate number, Mr Gibsone keeps well within the capacity of ordinary pianists; he does so, evidently, for the purpose of rendering the whole useful as a series of exercises, without the tediousness and dryness so often complained of in ordinary pianoforte "studies." "Evening Thoughts" are appropriately dedicated to Miss Emily Rachel Bennett, and should, from their intrinsic merits, be found upon the pianoforte of all who admire what is good in music.

*Sans Souci.* An Impromptu for the Pianoforte by Heinrich Stiehl. Is a pretty, piquant, and interesting little *pensée fugitive*, alike worthy the attention both of professors and amateurs.

*Two Roses Waltz.* Composed by A. W. Nicholson.

ORIGINALITY in the treatment of waltzes is not to be expected now-a-days, but we do expect time and rhythm, and these are found in the "Two Roses" waltz, which, under the composer's direction, has been already familiarized to the *habitués* of the Vaudeville Theatre, where it has been played for upwards of two hundred nights. The "Two Roses" waltz is as likely to prove as distinct a hit as the popular comedy to which it is a pendant.

MAJOLATI.—The inhabitants of this place lately celebrated the hundredth anniversary of Spontini's birth with rejoicings, illuminations, and a vocal and instrumental concert in the little theatre. They did the best they could with the very limited resources at their disposal, and set an example which might be advantageously followed by some of the larger Italian cities where people profess so much reverence for Spontini's memory. The whilom *Capellmeister* of the King of Prussia was born here on the 14th November, 1774, and it was here, too, that he died, on the 24th January, 1851.

GOTHENBURG (Sweden, November 6).—An esteemed correspondent writes us as follows:—"The Musical Union, at their third subscribed concert at the new Operahouse, offered a most interesting programme to their subscribers. The orchestra, well conducted by Mr Hallén, performed several works of merit. Mdlle Victoria Bunsen (of Her Majesty's Opera, in London) was the vocalist, and sang two *arias* by Rossini, which gave great interest to the concert. Mdlle Bunsen possesses a contralto voice of remarkable strength and *timbre*. Her intonation is of rare pureness; her execution remarkable; her manner of singing charming and captivating. Mdlle Bunsen, we understand, studied in Paris with Maset, and in Italy with Lamperti. Encored in the air from *Cenerentola*, she gave, in response, the *Brindisi* from *Lucrezia Borgia*. In this air, as well as the two airs from Rossini, the pianoforte accompaniments were played in a very talented way by Mdlle Félicia Bunsen." The *Gothenburgsposten*, a local journal, writes about Mdlle Bunsen's singing as follows:—"A very crowded, much pleased, and enthusiastic public were yesterday assembled at the new Operahouse. Mdlle Victoria Bunsen deserved the highest praise for her brilliant performance of two airs by Rossini; as an encore to one she gave the *Brindisi* from *Lucrezia Borgia*, which procured her another recall, and a storm of applause. The public was delighted to hear the powerful and, in a good school, perfect contralto."

[Dec. 19, 1874.]

## WAIFS.

Sir Julius Benedict has been to Cologne to conduct the performance of his Symphony in G minor at the Gürzenich concerts, at the invitation of Dr Ferdinand Hiller.

Signor Nicolini has arrived in Paris.

The Hungarian Violinist, Reményi, has arrived in Paris.

Mdlle de Belocca has been playing in *Il Barbiere* at Lille.

Mr Barry Sullivan is going to the United States of America, on a "starring" tour.

M. Lemmens gave a recital of some of his unpublished compositions in Paris recently.

The last Popular Concert, and the last Crystal Palace Concert of the present year, take place to-day.

Madame Florence Lancia has been playing with great success at Brighton, during the recent engagement of Mr Sims Reeves.

The fourth performance of *Judas Macabeus* in Paris was a great success. M. Lamoureux intends to produce *Israel in Egypt* next.

Mdlle Elena Corani left London on Saturday last for Catania, in Sicily, to fulfil an engagement as *prima donna* at the ensuing Carnival.

Racine's *Athalie* was performed last week at the Gaité with Mendelssohn's overture and incidental music. The German composer is looking up amid the German-hating French.

The Royal Academy ball took place in the Hanover Square Rooms on Wednesday night, and was as successful as youth, beauty, high spirits, and good dancing could make it.

Madame Patey has engaged with M. Lamoureux to sing at four oratorio concerts in the Cirque des Champs Elysées. We believe she is the first English singer who was ever sought for by a Parisian impresario.

Mr George Wood, the celebrated music-publisher of Regent Street and Moorgate Street, has been canvassing the liverymen of Coleman Street Ward, as a candidate for the honour of being a Common Councilman of the City of London. The election takes place next Tuesday.

We have found among Mrs Morris's papers a work on which she had long set her heart—"My Domestic Pets; or Pet-Land at Home," which she wrote for the young. It shall have a place among her other works at the proper time. It will be a pleasure to us to edit this with her others.—*Malvern News*.

Mr Ch. J. Bishenden, we are informed, has received official information that the Gewandhaus directors and the theatres of Leipzig, have voted 3,000 thalers for the adoption of the French musical pitch at their performances. Another 3,000 thalers—Sir Michael Costa might say—are desirable. "*Assurément*," would have been the response of Théophile Gautier.

Signor Uri is one of the best tenors that have been heard in Liverpool for many years, a fact of which Philharmonic audiences have previously had an opportunity of judging. Not only is his voice sympathetic and of good compass, but he sings with true art. He was compelled to repeat "*M'appari*," and the audience almost insisted upon having a second repetition of the song.—*Liverpool Mercury*.

Handel's *Messiah* was performed at Exeter Hall by the Sacred Harmonic Society last night, being the forty-third annual Christmas performance of the oratorio given by the society. Sir Michael Costa conducted, and the principal solos were sung by Mdlle Enquist, Miss Sterling, Mr E. Lloyd, and Mr Whitney. No other performance of the *Messiah* at Exeter Hall will be given by the Sacred Harmonic Society this Christmas.

"Hundreds of workmen," says an American Correspondent, "are engaged incessantly on finishing the Grand Opera House. Baudry's nudités are already in their places, much to the disgust of Louis Veullot and the pious who don't like to see nudities—in public! The great dancing hall is full of nudities representing men and women dancing in the self-same costume Adam and Eve wore when they danced on the shores of the Euphrates before the fall."

We have just received the Christmas number of the *Pictorial World*, an illustrated weekly publication, which contains, amongst other features of interest, three large double-page drawings, viz., "Noah," (from F. G. Cotman's picture in the last Royal Academy Exhibition) and "The Children's Party," by G. G. Kilburne. A word of special praise is due to J. Rайдет's "Christmas in Spain: Past and Present" (Peace and War). In the literary part, one of the most prominent features is a cleverly illustrated story by Mr Williams, called "Tiny Tot and the Giant," an excellent satire on ordinary fairy tales. The *Pictorial World* is likely, if continued in the present spirited style, to become one of the most popular illustrated journals in England.—S. M.

**ASSAULTING MDLLE NILSSON.**—Mdlle Christina Nilsson, the Queen of Song, appeared in a new rôle yesterday, as complainant at Essex-market Police-court. For a considerable time past Charles Theodore Busch, a German, has been persistent in his attentions to Mdlle Nilsson, and has followed her like a shadow wherever she went. Yesterday he forcibly effected an entrance into her rooms, in the Clarendon Hotel, and made an attempt to kiss her, which was prevented by her friends, who put him out of the room. To avoid a continuance of the annoyance, she was induced to have him arrested. Busch was accordingly brought before Justice Scott, on a charge of assault, and Mdlle Nilsson was in attendance to prosecute. During the examination the prisoner rushed from the custody of the officer who had him in charge, and kissed the complainant's cloak. He was sent to the Island for six months, after having expressed his determination to marry her on his release.—*New York Times*, Dec. 6. [Considering that Madame Nilsson is at Moscow, this passes the bounds of even Yankee jocosity.—A.S.S.]

The engagement of Pauline Lucca at Vienna has created such a *furore* that the *Neue Freie Presse* publishes studies from the pens of medical gentleman, on the "throat of the lady," to show how she produces that marvellous "swelling" of the voice, which is one of her individual characteristics. The example set by the great musical city is, we learn, being followed in London. A treatise is going to appear on "the root of Hans von Bülow's left hand," or, "how the little German doctor manages to play his 'canons' for the two hands;" a dissertation on "The fingernails of Madame Essipoff, as compared to the fingernails of Marie Krebs, and Clara Schumann, by one 'who will not allow foreign artists to be tabooed.'" An "étude" is coming out on "the art and mystery of playing the works of Mendelssohn and Handel as they were never written;" and, finally, we learn of an illustrated pamphlet in active preparation, on "how to produce the 'Staccato' in the *Magic Flute*, with the greatest ease and at the smallest cost, with special regard to Mdlme Otto-Alsleben's magic windpipe."—(From a very facetious and very occasional contributor.)

Mdlme Campobello-Sinico announces an operatic concert tour in the provinces for the months of January and February next. The artists are to be Mdlme Campobello-Sinico, Sig. Uri (of the Royal Italian Opera, Covent Garden), Sig. Campobello, and Mdlme Stella Bonheur (of the Imperial Theatres of Moscow and Berlin—her first appearance in this country), Signor Tito Mattei (pianist to His Majesty the King of Italy). Sig. Campana is to be conductor. Mdlme Campobello-Sinico, it appears, has made arrangements with Messrs Duff & Stewart, to give the principal portions of Balfe's new grand opera, *Il Talismano*, for the first time in English; and Sig. Tito Mattei will execute a fantasia by F. Archer (on its principal melodies), expressly composed for Mdlme Campobello-Sinico's tour. Mdlme Campobello-Sinico has also engaged Mdlme Stella Bonheur, one of the principal stars of the Continental and American theatres, some particulars of whose artistic career we gave in the *Musical World* a week or two since. Rossini's *Stabat Mater* will form one of the principal features in Mdlme Campobello-Sinico's programme.

**SINGING BY EAR AND SINGING BY SIGHT.**—With regard to the singing of the present day, the root of the evil is the ever-increasing neglect of the art of sight vocalisation. Amateurs think it so much easier to learn each new song by ear, with the aid of the piano, than once for all to master the principles of vocalization. Even the singing-master, instead of going through a rigorous course of instruction with his pupils, lets them learn an air by thrumming it on the piano, and then gives a few hints as to style, phrasing, and the management of the breath; putting on the roof, in fact, before the foundations are laid. It cannot be denied that solfeggi and interval practice are tedious and uninteresting even to those who have a natural taste for the art, but yet every child in Germany makes a good sight-singer; and the plan which succeeds there would be perfectly feasible here. The school children there, although they cannot read music, and however young, have the notes before them, either on the black-board, or on paper, whenever they sing; so that a child singing by ear learns to identify certain progressions of sounds with the corresponding series of printed notes, and with the help of a few explanations soon recognises and understands the whole principle, without much necessity of interval practice. This is probably enough the way in which our forefathers learned the art in the days of Elizabeth, James, and the Charleses, when the glee, madrigal, and catch-book were to be found in use round the fire-side every winter's evening. When sight-singing becomes universal again, then will part-singing once more flourish in the domestic circle, for really good singers are never so anxious to be heard in solo pieces as those who have spent weeks in getting up a song, and are resolutely determined to let it off when an opportunity presents itself. At present, if we wish to hear one of Bennett's or Marenzio's madrigals, or Webbe's glees, we must pay a handsome price at a public concert, a pleasure that few of us can indulge in more than three or four times a year.—*Leisure Hour*.

Mr Barry Sullivan, on the conclusion of a fortnight's engagement in Cork, was presented with an address and testimonial by the Mayor, and several of the leading citizens of Cork, as a mark of the high estimation in which they held his dramatic talents.

Mr John Boosey's excellent Ballad Concerts (now a well established institution) will commence at St James's Hall early in the new year. Mr Sims Reeves has accepted engagements for the whole series, and Miss Edith Wynne will occasionally appear.

The Glasgow Presbytery have been discussing the new Hymnal recommended by the Synod, and we gather from the report of the proceedings that difficulties which beset the compilers of *Hymns Ancient and Modern* are not special to the Church of England. Dr Eadie, in calling attention to the book, observed that the introductory remarks were good, but the compilation itself was not at all times and at all points in harmony with the principles therein enunciated. As to the 83rd hymn, "Let high-born seraphs tune the lyre," Dr Eadie asked the Moderator to inform him what high-born meant. "Born," he proceeded, "implies birth, and birth maternity; who was the mother?" With reference to the 110th hymn, "There is a gate that stands ajar," Dr Eadie "felt that 'ajar' was most objectionable—surely the gate was wide open; then why 'ajar'?" On verse 3 of Hymn 117 the Doctor was increasingly critical, pointing out that, according to its description, "we were first 'cumberers of the ground,' then we were 'grafted,' and next, by a fresh figure, in the course of four lines we were said to be 'born again.'" In Hymn 316 occurs the line

"Seer and sibyl both attesting;"

and Dr Eadie put it to the Presbytery whether it was not marvellous language to find in a Scotch hymn-book published and authorised in the 19th century. "The leading thought of the verse," said the Doctor, "is from the Apostle Peter, and are we to sing that he stood in need of, or gained any corroboration from, an Italian spouse?" The last objection taken by Dr Eadie was topographical and horticultural in its nature, Hymn 301 beginning

"By cool Siloam's shady rill

"How sweet the lily grows;"

and it so happened, as he pointed out, that there is neither shady rill nor growing lily by Siloam. A long and interesting discussion followed, and, finally, after a proposal to go through the hymns *seriatim* had, with some show of alacrity, been negatived, a committee was appointed to "consider the matter."

DARMSTADT.—Madame Marie Wieck has been playing at concerts here very successfully.

ZANTE.—A handsome new theatre, in course of erection here, is rapidly approaching completion. It will be inaugurated by Italian opera.

WIESBADEN.—Mad. Müller-Berghaus, assisted by Mad. Louise Langhans Japha and Herr Mahr, has been giving some interesting concerts, which were numerously and fashionably attended.

SANTA FÉ di BIGOTTA.—According to the *Monitore de' Teatri*, a frightful tragedy was enacted at the Teatro Olimpo, not long ago, during a performance given by a Spanish company. One of the actors, José Matheo, taking advantage of a stage duel with pistols, really and intentionally shot a fellow artist, named Vincenzo Riale. The assassin was immediately arrested, and the performance brought to a close, but—it is to be hoped that the *Monitore de' Teatri* has been misinformed.

MILAN.—Donizetti's *Maria di Rohan*, after being allowed to lie dormant for a considerable period, has once more seen the light of the float. The particular float in question is that at the Teatro Castelli. The opera went off extremely well on the first night, and has continued to do so ever since. The leading artists, Signore Pantaleoni, Rossi, Signori Quintili-Leoni, and Caroselli, sustain their respective characters with ability, and are rewarded with a proportionate amount of applause, for the public at this theatre is a good-natured public, and not unfrequently enthusiastic.—An amusing trifle, *La Mosca*, words by Giraud, music by Pettenghi, has been produced with fair success at the Teatro Milanese.

NAPLES.—The motto of the gentleman who manages the Teatro Nuovo appears to be "Variety is charming." He first offers the local nobility, gentry, and public at large, *La Fille de Mad. Angot*. His next attraction is *La Cenerentola*. He follows that up with *La Belle Hélène*; and now he revives *La Ninna pazzo per Amore*, by Coppola. But he has this time counted without his host—of patrons. The way in which Coppola's once popular work is rendered and put upon the stage will prevent the work becoming popular now. It excites the regret of old opera-goers, and affords a fine opportunity for the scoffs and gibes of the rising generation, who, like all rising generations, fancy themselves infinitely superior in musical taste—not to mention everything else—to the antiquated foggies, who, "laudatores temporis acti," consider Coppola a composer of talent, and attribute the non-success of *La Ninna* to the incompetency of the singers.

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9. \*Pilgrim's evening ..... Wagner.
10. \*Music of the night ..... Hatton.
11. \*I love my love ..... Allen.
12. \*Hark! o'er the ..... Wallace.

### BOOK III.

13. \*Now lightly we ..... Balfe.
14. \*Hark! o'er the ..... Riccardi.
15. \*A psalm of life ..... Pizzetti.
16. \*Araby's daughter ..... Oberthor.
17. \*Come o'er the waters ..... Bonaldi.
18. \*Where the fairies ..... Balfe.

### BOOK IV.

19. \*The skylark ..... Gilbert.
20. \*Hark! the Gondolier ..... Riccardi.
21. \*Too late ..... Barnett.
22. \*When the moon is ..... Bishop.
23. \*The sun has been ..... Bishop.
24. Bridal Chorus ..... Barnett.

### BOOK V.

25. \*Merry minstrels are ..... Wagner.
26. \*Good morning ..... Lillo.
27. \*Hark! the merry ..... Flotoe.
28. \*With song of bird ..... Flotoe.
29. \*Happy as the day ..... Wallace.
30. \*The red cross banner ..... Badia.

### BOOK VI.

31. \*The distant bell ..... Badia.
32. \*The sunset bell ..... Pizzetti.
33. \*Wh'll follow ..... Paggi.
34. \*Sleep on ..... Balfe.
35. \*O the summer night ..... Prentice.
36. \*O hear ye not ..... Smart.

### BOOK VII.

37. \*See flowers ..... Barnett.
38. \*Forest home ..... Benedict.
39. \*Warbler of the forest ..... Benedict.
40. \*Thoughts of home ..... Benedict.
41. \*Welcome Spring ..... Philip.
42. \*The noisy mill ..... Paggi.

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Sung by Signor CAMPANINI (original key).			Ditto (in E flat)	4 0
Ditto (in A flat and B flat)	... ...	4 0	The Ladye Eveline (Canzone d'Evelina)	4 0
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Sung by Signor CATALANI.			Ditto (in C)	4 0
Song of Nectabenus (original key).			Keep the Ring (Quest' annel). Duet	4 0
Ditto (in C)	... ...	4 0	Sung by Madame CHRISTINE NILSSON and Signor CAMPANINI.	
Oh ! who shall sing the rapture (Oh ! chi d'amor,			Ditto, for Drawing-Room performance	4 0
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Sung by Signor ROTA (original key).			Sung by Mdme CHRISTINE NILSSON, Mdlle MARIE ROZE and Signor ROTA.	
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Sung by Signor ROTA (original key).			Macfarren	4 0
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On balmy wing (A te coll' aure a sera)	... ...	4 0	Sung by Mdme CHRISTINE NILSSON, also by Mdlle TIETJENS (original key).	
Sung by Signor CAMPANINI (original key).			Ditto (in B flat)	4 0

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The Rose Song	... ...	Wilhelm Kuhe	4 0	Fantasia	... ...	Edouard Ronville	4 0
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Fantasia	... ...	E. L. Hime	4 0	Fantasia	... ...	J. Theodore Trekkell	4 0
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Edith Plantagenet	... ...	E. L. Hime	4 0	Beneath a Portal. Transcription	Ditto	4 0	
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